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AN  
A C C O U N T  
OF SOME

ENGLISH HISTORICAL PAINTINGS

AT  
C O W D R Y, in S U S S E X.

By Sir JOSEPH AYLOFFE, Bart. V.P.A.S. and F.R.S.



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L O N D O N, MDCCLXXIV.

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AN ACCOUNT of *some ancient* ENGLISH *Historical*  
*Paintings at* COWDRY in SUSSEX.

BY

*Sir* Joseph Ayloffe, *Bart.* V. P. A. S. *and* F. R. S.

Read at the SOCIETY of ANTIQUARIES, March 25, and April 1, 1773.

IN a Memoir which I formerly laid before the Society, touching the royal picture of the interview between King Henry VIII. and the French King Francis the First [a], I took notice of the advantages which might result to the historian and antiquary from a careful inspection of such remaining historic paintings and sculptures, as, being executed with accuracy and fidelity, are co-aeval with the transactions they are intended to record.

DURING the recess of the last summer, in company with Messrs. Brander, Chown, Astle, and Blyke, Members of this Society, I had an opportunity of viewing and examining at leisure a considerable number of very curious and ancient paintings of this sort, now preserved at Cowdry, near Midhurst, in Sussex, the seat of the Right Honourable Viscount Montague, who permitted us a freedom of access to those valuable treasures, with an ease and politeness that fully characterized the nobleman and the scholar.

THE subjects of these paintings, together with the circumstantial and instructive manner in which they represent several very interesting parts of our national story, manifestly confirm those

[a] See Archaeologia, vol. III. p. 185.

sentiments which I had long entertained as to the utility of such pieces. And it was with no small degree of satisfaction that we found them not only exhibiting exact views of towns, fortifications, and other places of importance, in the state and condition in which they actually were at the time of painting those pictures; but that they in a great measure explain and lay open the art of war both by sea and land, as practised by our ancestors above two hundred years ago, as well as represent the military customs and manners then prevalent, exclusive of the information they afford in respect to a variety of other matters of antiquity.

HITHERTO these monuments of English glory, although indisputably well entitled to public attention, have remained undescribed, and in great measure unnoticed. In order therefore that the Society may have some faint idea of them, I presume to offer the following account, to which I am the rather induced, by many of those paintings having been passed over in silence, and others only transiently mentioned, by the ingenious author, whose literary labours, and course of inquiries after painting in England, enabled him to give a more circumstantial and ample description of those valuable historic records than hath hitherto been published.

AT present I shall confine myself to those paintings only which are the singular and very remarkable ornaments of the great dining parlour, reserving the account of the other English historic pictures, at Cowdry, to some future occasion.

THESE paintings, which are in oil on stucco, occupy the whole length of each side of the room, and are continued along the upper end, as far as the angles of the jambs which guard the recess formed by the great bay window. In height they reach from the impost moulding of the dado to the under side of the cornice, and are in fine preservation.

THOSE

THOSE on the left side of the room are divided into three compartments, separated from each other by the figure of a banner-staff, whose but-end is represented as resting on the ground, whilst its top, as low down as the coronal, is hid by the fascia of the cornice of the room. The first contains the march of King Henry the Eighth from Calais towards Boulogne; the second represents the encampment of the English forces at Marquisse, or, as it was then called, Marquison; and the third exhibits a view of the siege of Boulogne; an event which not only enlarged our territorial possessions in France, but redounded to the honour of King Henry, added glory to the English arms, and signalized the year 1544 in our national annals.

THE paintings on the right hand side of the room are divided into two compartments, the one containing the rendezvous of the English army at Portsmouth, in the year 1545, to oppose the intended invasion of this kingdom by the French, whose formidable fleet of men of war and transports are represented as lying off St. Helen's; and the other containing the procession of King Edward the Sixth from the Tower of London to Westminster, on the day preceding that of his coronation.

BEFORE I proceed to a further description of these pictures, it perhaps may be necessary to consider for a moment the state of English affairs about the times to which they relate.

IN the year 1540, the animosities which for a considerable time had subsisted between the Emperor Charles the Fifth and the French King Francis the First, were grown to such a height, as plainly indicated, that a fresh rupture between those two monarchs was nearly approaching. The latter continued to decline the performance on his part of the treaty of 1526, usually called *The Concord of Madrid*, and more particularly of those articles which related to his restoring to Charles the duchy of Burgundy;

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and

and the renunciation of his right and claim in the kingdom of Naples, and other territories in the possession of Charles.

ON the other hand, the Emperor persisted as obstinately in his refusal to restore Milan to Francis. Charles thought himself further injured by the intrigues carried on by Francis with the Venetians and the Turks, the latter of whom, by his instigation, were preparing to invade Germany; as also by the endeavours that had been used by the Duke of Orleans, and the Dutchesse d'Estampes, the French King's mistress, to take him prisoner whilst he was at Paris, in the year 1539; and by the ill success of his negotiations in the Diet at Worms. The assassination of Rincon and Fregose, the French Ambassadors to Venice and the Porte, whilst they were in their passage along the Po, had likewise inflamed the jealousy of Francis; who, imputing the commission of that act to orders given by the Emperor, in resentment surprized and kept prisoner George of Austria. Further, the flight shewn to his Ambassadors, at the Diet at Spire, in the following year, and the contempt wherewith the remonstrance there made was treated, enraged him to such a degree, that he publicly defied Charles, and thereupon invaded his territories in five different places at once.

ABOUT the same time our King Henry the Eighth had resolved on a rupture with Scotland, for which the marriage of James the Fifth; first, with Magdalen, the French King's daughter, against the sentiments of the King of England; and secondly, with Mary of Guise, to whom our King Henry had shewn some inclination;—James's non-compliance with an interview with Henry, which had been repeatedly appointed; his entertaining some rebels of the North; his refusal to do homage to Henry for the kingdom of Scotland; and some other matters of equal importance, were assigned as reasons.

ON this occasion Henry sent Sir William Paget to Francis, with instructions to hold him to his treaties of perpetual peace, as being apprehensive that he was inclined to assist the Scottish King. Francis on his part declined all propositions made by Paget; and insisting on Henry's assistance for the recovery of Milan, and refusing to pay him the pensions stipulated by former treaties, Paget returned home. On the other hand, Henry, provoked by this conduct of Francis, desisted from the treaty of marriage between the Duke of Orleans and the Princess Mary, formerly proposed by the French Ambassador Pomeroy, and then renewed; and determined to comply with the Emperor's solicitations, and to enter into a league with him against France.

THE unexpected death of the Scottish King, in 1541, put a stop to the war with Scotland; and Henry, changing his councils, endeavoured to secure the person of the young Queen of Scotland, and in due time to match her to his son, Prince Edward; but in this design he was again thwarted by Francis, and the French faction, which then prevailed with the Queen Regent; so that he hastened to conclude the league with the Emperor against Francis.

THESE were the real motives for Henry's conduct at this time; but the principal causes for a war with France, as publicly alleged, were the following, viz. Francis's having fortified Ardres, and made incroachments to the prejudice of the English; his giving his daughter Magdalen, and afterwards the daughter of the Duke of Guise, in marriage to James, King of Scotland, contrary to his promise; his detaining from Henry the debt of two millions of crowns, and a yearly pension of one hundred thousand crowns during his life, as stipulated to be paid to him by the treaty of Moore, concluded August 1, 1525; his neglecting to supply Henry yearly with the salt of Brouage to the value of fifteen thousand crowns, as settled by one of the three treaties of the 30th of

April 1527; his revealing to the Emperor, when at Aigues Mortes, and at Paris, divers secrets wherewith Henry had intrusted him; and his having confederated himself with the Turk.

By the aforementioned league, which was ratified by Charles at Molin del Rey, near Barcelona, on the 8th of April 1544, it was stipulated, amongst other articles, that within one month from the declaration of war against France, Henry and the Emperor should each have a fleet at sea, bearing two, or, if need be, three thousand soldiers, which fleet should remain on the coast of France, infesting that country; that, within two years from such declaration of war, the two princes should, either in person, or by lieutenant, invade the kingdom of France with an army of twenty thousand foot, and five thousand horse; and that, when King Henry should have so invaded France with his contingency of troops, the Emperor should, at his own costs, lend him two thousand lansquenets, and two thousand able horse, to serve under him.

In consequence of these stipulations, Henry sent over into France an army of thirty thousand men, divided into three battails. The van was led by Thomas Duke of Norfolk, and the rear by the Lord Russell, assisted by Henry Earl of Surry, marshal of the field. These forces landing at Calais, marched directly to Montreuil, where being joined by ten thousand of the Emperor's troops, under the command of the admiral Count de Bures, they laid siege to that town. At the same time the main battail, conducted by Charles Duke of Suffolk, the King's lieutenant, accompanied by Henry Fitz Alan, Earl of Arundel, Marshal of the field, Sir Anthony Brown, Master of the King's horse, and divers others, likewise landed at Calais, and encamping near that place, waited for the King's arrival. On the 14th of July Henry, attended by a royal train, landed at Calais, and took up his residence there,  
at

at the house appropriated for the use of his Exchequer. Here on the next day he was waited on by Don Bertran de la Cueva, Duke Albuquerque, commander of the Emperor's auxiliary forces, as also by the Count de Bures, admiral of the Low Countries. These officers having informed Henry of the state of their master's forces and affairs, the King on that day ordered the Duke of Suffolk, who with the troops under his command then lay encamped at Marquison, or Marquise, to march directly, and invest Boulogne, whilst the other part of the army carried on the siege of Montreuil. On Friday the 18th of July the Duke reconnoitred the out-works of Boulogne, and on the next day broke up his camp, and sat down before the lower town, which was taken on the Monday following, notwithstanding a vigorous sally made by the garrison of the high town. Henry, having received the news of this success of his arms, dismissed the Emperor's admiral, who had till then attended him; and on the 25th of July marched out of Calais, and encamping that night at Marquison, he, on the next day, proceeded to join the army before Boulogne.

WITH these circumstances the paintings on the left hand side of the room commence.

ON a scroll near the top of the first compartments of the paintings is written,

"THE METINGE OF THE KINGE BY

"SR ANTONI BROWNE UPON THE

"HILL BETWENE CALLIS AND

"MARQUISON."

ON the right hand is a bird's-eye view of the *Riseban*, or, more properly speaking, the *Rysbrook*, together with the town and castle of *Calais*, and their respective fortifications. At some distance from them, and nearly at the bottom of the fore-ground of the picture, is an elevation of the west-front of fort *Nieulai*, or

as it was then called by the English *Newman's Bridge*, but by mistake written *New Name Bridg* on the picture. King Henry, with a most royal train which marched with him from Calais, is here represented as passing through fort *Nieulai*, and from thence crossing the river of *Hames*, by means of a bridge composed of three arches, and proceeding towards *Marquison*, or *Marquise*. The King, dressed in compleat armour, and mounted on a bay horse richly caparisoned, rides in the midst of a body of pikemen, and is preceded by his standard-bearer, carrying the royal banner. Some persons, apparently of quality, on horseback, fundry officers at arms, and a party of soldiers, are represented as having just ascended the hill between *Escales* and *Peuplinque*, where the King is received by Sir Anthony Brown at the head of a party of horse. The horsemen in compleat armour, and under the guidon of St. George are drawn up on the summit of the hill on the left hand. Opposite to them the trumpeters of the guard, richly dressed in the royal livery, form a line, each of them having his trumpet ornamented with a banner of the arms of England and France quarterly. They seem as if sounding to arms on the King's approach. In the middle of the ground, between the horsemen and trumpeters, is Sir Anthony Brown, mounted on a brown horse, and bowing in the most respectful manner to the King. He holds his bonnet in his right hand, and points with it towards the right of the forces, probably to shew the King the ground which had been marked out near *Marquise* for the royal camp, though the spot is not represented in the picture.

IN the rear of the King is a party of horse, followed by several bodies, as well of horse as foot, dressed in distinct liveries, having their respective banners and guidons displayed. These form a line of march from the gate of *Nieulai* to the bridge over the river of *Hames*, and continue from thence to the place where the King is met by Sir Anthony Brown.

ALTHOUGH

ALTHOUGH the subject of this piece unavoidably occasioned a stiffness in the painting, yet the painter hath relieved it as much as he possibly could consistently with the truth of historical representation, by a laudable disposition of the several bands of men, by the face given to the country through which they are passing, and by the introduction and disposition of several figures represented as stragglers from the main body of the army. As he seems to have been chaste in properly distinguishing the different corps of guards, henchmen, light horse, demi-lances, pikemen, gunners, &c. so he hath duly observed to mark the different liveries of the respective bands, by varying the cloathing of each stragler, and by representing some as wearing both stockings of the same colour, and others with one stocking of one colour, and the other of another colour; thus some have both stockings white, some both red, and some both yellow, whilst others again have a yellow stocking on one leg, and a red stocking on the other, Some have a white stocking on the left leg, and a red one on the right; and others again a yellow stocking on the right leg, and a black stocking on the left. At a considerable distance from the line of march, but close to the north west tower of fort *Niculai*, and in the front of the piece, are two soldiers represented as fighting with each other. The skull-cap or head-piece of each is similar; but they are differently armed, the one holds a small buckler in his left hand, and a long sword in his right; and the other hath a very large buckler, and a sword somewhat shorter than that of his antagonist. It is difficult to determine the reason for introducing the figures of these combatants into the picture; but as they are placed in the fore-ground, and in a very conspicuous manner, there can remain but little doubt of their being designed to mark and perpetuate the memory of some singular event which happened at that time.

HAVING taken a view of this first compartment, it is no more than justice to consider how far the painter hath therein kept to, or deviated from, historical truth. In the Diary of the King's voyage,

voyage, and of the siege of Boulogne, printed by Rymer [b], we find, that the Duke of Suffolk, with Sir Anthony Brown, Master of the Horse to the King, and the main battail of the English forces, lay encamped at Marquison, which is about nine miles from Boulogne: That five days after the King's arrival at Calais, they undertook the siege of Boulogne, and that the King, having received the news of the taking the lower town on the 25th of July, marched for Boulogne in the following order. First, drums and viffleurs; then the trumpets, the officers of arms, and the barons;—then Garter, followed by the Duke of Alberquerque, and the Earl of Rutland bearing the King's banner displayed; then the King's Majesty, armed at all pieces, mounted upon a goodly courser. And after him the Lord Herbert, bearing the King's head-piece and spear; and followed by the henchmen, well horsed. That at the gates of Nieulai the King was met by the Duke of Alberquerque's company of one hundred horse, the Earl of Essex chief captain of the men at arms, and Sir Thomas Drury, accompanied by a great number of horsemen; and that he proceeded from thence in the following order. First, light horses and demi-lances; then the guard, viz. twentyfive archers on the right side, and as many gunners on the left; the King's Majesty riding in the midst of the pikemen; then the men of arms; after whom the rest of the army followed, every band in order, having his banner or guidon displayed.

LORD Herbert, in his *Life of Henry the Eighth*, further says, “that the main battail were apparelled in a bizarre fashion, their colours being red and yellow, and that the van-guard had caps and hose party coloured.” And Hollinshed, in his *Chronicle*, takes notice, “that the battel, called the King's battel, were in coats, caps, and hosen, red guarded with yellow.” Now if we

[b] Rymer's Foed. vol. XV.

compare these accounts with the picture, we shall find that the painter hath adhered to facts and the truth of history in every particular, so far at least, as it was possible for him to represent them in his piece.

As none of the English historians, or the Diary just now quoted, expressly mention that it was Sir Anthony Brown who received the King on the height between Escales and Peuplinque, some doubts may perhaps be started as to the truth of the above assertion. Probability will however in great measure support it. Sir Anthony Brown, as appears by the before-mentioned journal, was at that time encamped at Marquison; and being master of the horse to the King, had, in point of office, the care of the quarters there assigned for that monarch; consequently he was the most proper person to meet the King, and to shew and conduct him to his camp. This suggestion is further strengthened, not only by the tradition that hath always prevailed in Lord Montague's family, that Sir Anthony met the King on that spot, and the inscription on the picture testifying the same; but by the evident likeness that there is between the face of the figure represented as meeting the King, and that of an undoubted portrait of Sir Anthony, now in one of the apartments at Cowdry.

THE *Risbank*, or *Rysbrook* [c], is here depicted in the same form and manner as it is represented in a plan of the siege of Calais,

[c] The *Risbank*, corruptly so called from its more ancient name of *Rysbrook*, is supposed by several of the French writers (1) to have been the work of the Emperor Caligula, but in fact it was originally built by the English, so late as the reign of King Richard II. as is evident from the French Rolls now preserved in the Tower of London. In the year 1391, the French having augmented the fortifications of Ardres, St. Omers, and Boulogne, and placed strong garrisons in

(1) *Etat de la France* par M. Boulainvilliers, tom. I. p. 64. Memorial of Mons. Bignon, Intendant of Picardy, MS. in the Dépôt at Versailles. *Annales de Calais*, par M. Barnard, chap. iv. p. 28.

lais, by the Duke de Guise, in the year 1558, published by Monf. Lefebure, in his History of Calais [d]. Exactly consonant to the same plan is the view of the town and fortifications of Calais, and that of fort Nieulai, or Newman's Bridge [e], as described in this painting. It is further observable, for the credit and authenticity of the Cowdry picture, that the painter hath given the same precise number and form of arches to his bridge over the river of Hames, as it appears to have in that engraved in the before-mentioned plan of the siege.

THE second compartment represents, as is expressed near its top, "THE CAMPING OF THE KING AT MORGUISON."

each, thereby alarmed the English, who began to suspect some design was forming against Calais. John Duke of Lancaster was thereupon appointed lieutenant general of the English territories in Picardy, and sent to inspect and examine into the condition of the fortresses in those parts (2). On his arrival at Calais, he gave orders for putting the fortifications of that place into a proper state of defence, and finding it weak on that side next to the harbour, he there erected a strong fortified tower, which obtained the appellation, first of *The New Tower*, and afterwards that of *Lancaster's New Tower* (3). After the battle of Agincourt, John Gerrard, who was then commandant of this tower, by order of King Henry V. added thereto two strong bastions, separated by a curtain of one hundred and thirty-two feet in length, which served as a wall for the casements, which were carried on throughout its whole extent, and fortified with turrets at each angle (4). From that time it was called the Fortress of *Rysbrook*. Some of those works are now remaining.

[d] Tom. II. p. 292.

[e] The origin of fort Nieulai is not exactly known; but it is generally supposed to be one of those forts which were built by the Emperor Charlemagne, in the year 810, upon the sea coast of Picardy, to defend it against the invasions of the Danes, and other Northern pirates, who then infested the seas between Flanders, France, and England. Malbr. de Morin. lib. v. c. 46. Hist. de la Ville de Calais, par M. Lefebure, tom. I. p. 628, 629.

(2) Rot. Franc. m. 5.

(3) Ibid. m. 1. & 9. Hist. de Calais, par M. Lefebure, tom. I. p. 133.

(4) Rot. Franc. m. 9. & 17. Hist. de Calais, par M. Lefebure, tom. II. p. 100.

THE front or foreground of this piece represents a champaign country, covered with baggage and ammunition waggons, artillery, and a great number of different sorts of tents, labouring under the utmost distress from a violent and incessant storm of wind and lightning, which is expressed in a masterly manner. Here we see several tents blown down, and lying on the ground; whilst the soldiers and women, in all the pangs of fright and horror, are endeavouring to creep from under the shattered ruins, and seem apprehensive of being again buried under the neighbouring tottering tents. Others have their tent-pins drawn, and are represented as falling, whilst the soldiers and artillery-men, harrassed by the stress of weather, and scarce able to stand against the force of the wind, weakly endeavour to keep them up. Of those that are left standing, some are torn in pieces by the wind, and others have their curtains blown open, and waving in the air. In the back ground is a view of the church and village of Marquison all on fire, occasioned, as tradition hath it, by the flashes of lightning. The historians of that time take no notice of this storm; but the above quoted Diary alludes to it, where it says, "The King camped that night at Marquison, being a very great tempestuous night of rain and thunder."

THE third compartment, which is in size equal to both the former, represents the siege of Boulogne [f].

ON

[f] The ancient *Gessoriacum* changed its name for that of *Bononia*, under the empire of Dioclesian, about which time Carausius, finding that town a proper retreat for his troops then employed in an expedition against the Morini, took possession of the place, and fortified it; but not long after he was dispossessed thereof by Constantius Chlorus, who thenceforth kept his court there, whenever his affairs did not call him to Treves. From the frequent residence of the subsequent emperors at this place, and more particularly when the harbours of Wissant and Ambletuse were abandoned, Boulogne became a flourishing town, being then the

ON the left hand is a view of the high or upper town of Boulogne, defended by a strong wall, strengthened with lofty ramparts,

only port in Gaul at which the Romans embarked for Britain, and was then called *Bononia Oceanensis*, to distinguish it from *Bononia* in Italy. In the year 463 it appears to be generally called Boulogne; for in that year, Leger, the principal of the chiefs of the Morini, on the submission of those people to the Franks, was appointed Earl of Boulogne, and its territories, which extended to the river Escaut; but he going soon after into Britain to the assistance of Uther-Pendragon, was deprived of those his then new dignity and acquisitions. His son Leger II. however, by the aid of our British King Arthur, recovered them from Clotaire, King of Soissons, to whose lot they had fallen upon the partition made between him and his three brothers, after the death of their father Clovis. In 881, the northern intruders, who had ravaged Flanders and the sea coast of Picardy, laid siege to Boulogne, and having entirely rased its ancient walls, which from their excessive height had occasioned the town to be sometimes called *Haut-mur*, or *Haultemure* (1), massacred great part of the inhabitants, without distinction of age or sex. From that time Boulogne was in great measure deserted, till Philip, Earl of Boulogne, uncle to King Lewis IX. in the year 1227, re-edified its walls, divided the upper from the lower town, and strengthened the former, by erecting on its east side a castle, defended by a wet ditch, which separated it from the town, wherewith it had communication by means of a bridge; as also by raising at a small distance a strong tower, called *Porquet*, or *Martinienne* (2). From these advantages the inhabitants formed the most sanguine hopes of seeing their town flourish once more; but they were greatly disappointed in their expectations, by Philip's fortifying of Calais, cleansing and deepening its harbour, erecting a strong castle for its defence, making it the place of his residence, and giving every encouragement to the establishment of trade and commerce therein; of all which advantages the inhabitants made the best use. The taking of Calais by the English, in the year 1347, gave a new turn to the affairs of Boulogne, as from that time it became the frontier town of the French territories, and the only fortress that could cover Picardy on that side next Calais. On this account Charles VI. enlarged and strengthened its fortifications considerably; and the town, by reason of the numerous garrison usually kept there, and the conveniency of its harbour, soon grew rich and flourishing, notwithstanding the frequent incursions made into its neighbourhood by the English garrison at Calais. In the year 1488 K. Henry VII. with a powerful army besieged it; but soon after raised the siege, on the exchanging

(1) Coutumier general de Picardie, par Duhours.

(2) Mem. de Du Bellai. Arn. Ferron. ad Hist. P. Æmil. addit. p. 148.

ramparts, and bastions fixed on its flanks. On the east side of the town is the citadel, covered by another large bastion. Beneath those, and nearer to the fore part of the picture, is a view of the lower town, as also of its river and harbour, with part of the sea between the jettee heads and the harbour of Wissan. In the foreground of the picture is the main English camp within an intrenchment thrown up on the north side of Boulogne, from whence the approaches appear to be carried on for forming the attack upon that part of the high town which faces towards the sea. Over it is written "THE KING'S CAMP." At the eastern corner of this camp is a royal battery, consisting of upwards of thirty guns, commanded by the King in person [g]. He is dressed in compleat armour

the ratification of the peace concluded between him and Charles VIII. which the latter purchased at the price of seven hundred and forty thousand crowns. Francis I. soon after his accession, increased the fortifications, by adding thereto the tower of our Lady, that of St. Francis, and a third called *le Moineau*, which latter commanded the low town, was strengthened with ramparts faced with freestone, and flanked at due distances with turrets mined and countermined. In 1532 it was honoured with being the place of interview between King Henry VIII and Francis I. when they entered into that agreement which obliged the Grand Signior to lay aside his design of invading Christendom (3). In 1544 it was besieged and taken by King Henry VIII. and continued in the possession of the English till the month of January 1550, when, in consideration of four hundred thousand crowns, agreed to be paid by the French King Henry II. to King Edward VI. it was, pursuant to treaty, delivered up to the French.

[g] The face of the King, as represented in this part of the painting, is far from being a good likeness, and is painted in a style inferior to that of any other portrait in the room. This circumstance is the more necessary to be taken notice of, as it will be observed in the sequel, that our painter was peculiarly attentive to the giving an exact portrait of the King, and succeeded happily in that attempt. The case was this. During the grand rebellion, Cowdry being made a place of arms for the Parliament forces, the then noble owner caused all the paintings in the

(3) Corps Diplom. T. IV. part. IV. p. 89. Du Tillet, v. iv. Recueil des Traites des R. du Fr. & d'Angl. Let. sur l'ordre et cerem. observ. à l'entrevue des Rois. M. de Du Bellai.

armour inlaid and otherwise ornamented with gold, and standing within a busque of high trees. In his right hand he holds a battoon of command, as directing the operations of the siege, and appears to be considerably taller than any of the soldiers near him. This representation of the King agrees intirely with the description given by Hollinshed, in his Chronicle. "It was, says that historian, "a matter in the camp of ease to discern which "was the King; for none of the rest came near him in tallness "by the head. As for his proportion of limbs, it was answer- "able to his goodly stature and making, a memorable description "whereof, as well as of his artificial armour, I find reported as "followeth:

"Rex capite Henricus reliquos supereminet omnes,  
 "Heros praevalidus, seu fortia brachia spectes,  
 "Seu furas quos fulvo opifex incluserat auro,  
 "Sive virile ducis praestanti pectore corpus,  
 "Nulla vi domitum, nullo penetrabile ferro."

Two of the guns in the royal battery are remarkably large and short, and very much resemble those wooden pieces shewn at the Tower of London, and said to have been devised by Henry the Eighth, to appear as great ordnance, and intimidate the besieged. This battery is playing on that part of the town wall which fronts towards the lower Boulogne, and wherein a considerable breach appears to be effected, and the English advanced in their

dining-parlour to be covered with a thick white-wash. One of the officers quartered there, diverting himself with his half-pike, accidentally struck the point against that part of the wall whereon the King's face was portrayed, and broke it off. After the Restoration, the white-wash was taken off, and the damage being discovered, was repaired by another painter; who, probably having never seen any good portrait of King Henry, hath there given but a faint resemblance of his features.

trenches

trenches to the foot of that wall [b]. On the left is another camp, over which is written, "THE DUKE OF ALBERKIRKY CAMP." Beyond this, higher up in the picture, is the park for the artillery, crowded with ordnance stores, artillery waggons, great guns, mortars, fascines, sand bags, and the several implements belonging to the train. A great number of soldiers and matrosses are here busily employed in making up and delivering out cartridges for the great guns, charging bomb shells, twisting match, and performing a variety of other services. In the front of this park is a battery playing upon a bastion built at that angle of the town wall which is near to the breach made by the great guns of the royal battery. Between these two camps is another battery, consisting of mortars only, all of which are throwing bombs into the town. More within the land, and to the right of the road leading from Boulogne to Marquise, is another camp, called THE LORD ADMIRAL'S CAMP. In the front of this camp is a fascine battery, which plays furiously on the castle, and over it is written THE MONTE. This battery is particularly mentioned by Hollinshed, who says, that, "besides the trenches which were cast  
"and brought in manner round about the town, there was a  
"mount raised on the east side, and divers pieces of artillery planted  
"aloft thereon, which, together with the mortar pieces, fore-  
"noyed them within, and battered down the steeple of our Lady's  
"church;" and then adds, "the battery was made in the most  
"forcible wise in three several places, and the walls, tower, and  
"castles, were undermined, and the town within so beaten with  
"shot out of the camp, and from the *mount* and trench by the mortar  
"pieces, that there were but few houses left therein." Our pic-

[b] During the time of the assault, the great artillery did beat still upon them that presented themselves at the breaches to repel the assailants. Hollinshed's Chron.

ture represents the cathedral, tower, castle, and town, exactly in such a ruinous condition. On the left of the last-mentioned camp is another fascine battery playing upon the citadel, defended by a large tower or bastion [*i*], near to which a considerable breach appears to be made in the wall [*k*]. On this battery is displayed a large flag charged with the Cross of St. George, impaled with Barrè of eight, Azure and Or. More to the left of these is yet another camp, over which is written THE DUKE OF SUFOLY'S CAMPE. Within the lines of this camp are two batteries of five guns each: one is playing furiously on the bray of the citadel, which appears to be almost reduced to ruins; and the other is battering in breach in that part of the town wall which divides the land port from the citadel. At a considerable distance from these camps, and in the upper part of the picture, where there is a faint appearance of tents, is written SIR ANTHONY BROWN'S CAMP. From this camp Sir Anthony Brown, mounted on a bay horse, and attended by several other horsemen, is seen riding full speed towards the road to Montreuil, and waving in his right hand the King's standard, charged in chief with the Dragon of Cadwallader, and near to the extremities of each point, with the Cross of St. George [*l*].

BETWEEN the Duke of Alberquerque's camp and that of the Lord Admiral, is a bag-piper playing on his drone, and followed

[*i*] And. Ferron, in his additions to the History of P. Æmilius, p. 148, says, that this tower was called *Porquet*, or *Martinienne*.

[*k*] When a piece of the castle was blown up, and the breaches made as was thought reasonable, the assault was given by the Lord Dudley. Hollinshed's Chronicle.

[*l*] Lefebure and other French writers say, that the armies of Henry and Francis amounted together to 80,000 foot, and 20,000 horse, and that each of them had a much greater train of artillery and warlike stores than had ever before been seen in Europe.

by a number of men, dressed in plaids, their hair red, their heads uncovered, and their legs bare. They have pikes in their hands, and broad swords hanging by their sides, and are driving sheep and oxen towards the artillery park. These probably were intended to represent certain Scotch irregulars in their return from foraging for the supply of the English army.

At the bottom of the fore-ground of the picture, and to the right of the King's camp, is a view of an octangular pharos or watch-tower, fortified by a ditch, and some out-works, and situate on the top of the promontory, or cliffs which command the entrance into the harbour. On its front is written THE OLD MAN [i], and within the works are seen several English soldiers.

When

[i] The building of this tower, called by the French TOUR D'ORDRE, and by the English THE OLD MAN, is by father Montfaucon and others [1] ascribed to the Emperor Caligula, at the time of his vaunted, although only pretended, conquest of Britain, and as intended by him for a monument of that vain-glorious expedition. The discovery made in the year 1681 of the remains of a similar building, together with divers Roman inscriptions, coins, and other antiquities, near the old mouth of the Rhine, hath however induced other writers to fix upon *Catwick*, in the neighbourhood of *Leyden*, as the true site of Caligula's Pharos, and to attribute the building of the TOUR D'ORDRE to some other of the Emperors (2); all the writers on this subject agreeing, that it was undoubtedly a work of the Romans. Upon the decline of the empire, this pharos fell to decay, and continued in a ruinous condition till the year 810, when Charlemagne having pitched upon *Boulogne* as the place of rendezvous for the fleet which he had fitted out to oppose the invasion of his dominions by the Danish and other piratical Northern states, caused it to be repaired, fortified, and lighted up for the better direction and safety of his cruizers on that coast (3). If we may credit some of the French historians, that Emperor entertained so high an opinion of the utility of this pharos, that in token thereof he created one of the sons of Otton, Earl of *Boulogne*, a Baron, by the stile of Baron d'Ordre (4). This matter however is very much contro-

(1) *Memoires de l'Academie des Inscriptions*, tom. vi. p. 581.

(2) *Adrian Junius*, in *Hist. Batav.* p. 108. *Ortelii Theat. Mundi*, p. 47. *Delices de Leyde*, par Gerard Goris, p. 20. *Lefebure*, *Hist. de Calais*, vol. I. p. 137, &c.

(3) *Eginhardi Vita Car. Mag. ap. Du Chesne*, T. ii. p. 200, 201. (4) *Chopin de Legibus Andium*, p. 378.

verted.

When the English sat down before the town, this pharos contained

verted (5). When the Danish pirates laid siege to Boulogne, in the year 881, the *Tour d' Ordre*, by means of the cross-bow men posted in it, was of great service to the town, by galling the enemy's flank, and impeding their approaches, till, the wall being broke down in many places, it was taken by storm. From the departure of the Danes, this tower continued the only defence of the harbour and town till the year 1227, when Philip Earl of Boulogne, uncle to Lewis IX, divided the upper from the lower town, and re-edified the ancient walls of the former, which had in great measure been demolished during the before-mentioned siege (6). King Henry VIII, after he had taken Boulogne, encompassed this pharos with a small fort, turreted at each angle, and strengthened it with other out-works, so that the ancient tower looked like the dungeon or keep of the fortrefs (7). It remained in this state till the year 1644, when the people of Boulogne having opened a quarry between the fort and the harbour, and drawn from thence a large quantity of stone, which they sold to the Dutch, the sea broke in, and, washing away large pieces of the rock, undermined the foundation so far, that about noon of the 29th day of July, the top part of the cliff, together with the fort and pharos, fell down at the same instant (8). Of this octagonal tower father Montfaucon gives the following description, which is here inserted as a testimony of the accuracy of the painter of the Cowdry pictures. "According to Bucherius, "each side of this building was at its base twenty-four or twenty-five inches broad; "the circumference of the whole being about two hundred feet, and its "dimension sixty-six. Its elevation consisted of twelve stages or stories, each of which "gradually diminished, and was at its base less in diameter than that immediately "beneath it. This reduction was effected by decreasing the thickness of the wall of "the reduced story, and revealing or setting it back within the thickness of that of "its under story, so that the projectile part of the latter, by its greater thickness, "formed on its top a kind of gallery of about eighteen inches wide, running round "the outside of the tower. And in this manner the building was carried up to its "summit, whereon the fires were lighted. In order to give this tower an agreeable "appearance, the walls were built of different-coloured materials. First, three "courses of iron coloured freestone, then two courses of a yellowish stone, and over them "two courses of sound red bricks; and this variation of colour and materials was "regularly observed in carrying up the walls as far as to the underside of the coping". The original appellation of this tower was *TURRIS ARDENS*, which afterwards was corrupted to *TURRIS ORDANS*, or *ORDENSIS*; and at length varied by the Boulonois, to *LA TOUR D' ORDRE* (9).

(5) Lefebvre, Hist. de Calais, vol. i. p. 429.

(6) Le Sr. Le Quien, Hist. de la Ville de Boulogne, M. S. Inscription over the castle-gate at Boulogne.

(7) Mem. de l'Acad. des Inscrip. Tom. vi. p. 589. (8) Ibid. (9) Ibid.

a numerous garrison, well provided with all sorts of necessaries sufficient to hold out a long time ; but on the third day of the siege, its commandant, together with the garrison, surrendered themselves prisoners of war to the Duke of Suffolk.

IN this piece, perhaps the most perfect and distinct of any of its kind, we have the compleat representation of a siege, according to the practice used above two hundred years ago. We see the form of those fortifications which were then supposed to be sufficient for the defence of a frontier town. We also see that town invested by a powerful army divided into four camps, with the Park of Artillery in the midst, and the siege covered by a body of forces, encamped at a distance. Here we are taught the form and manner of encampments, the method of carrying on approaches, and forming the attack, together with the mode of defence. We see the forms of great ordnance, mortars, and military machines, then used, with the method practised in working them ; the various implements of war, ordnance stores, fascines, camp colours, ensigns, banners, guidons, and tents ; as also the bread, baggage, and ammunition waggons, then in service ; of which last some are of a very singular shape, being half cones laid on their side upon the bed of their carriages, and with their broadest end next to the shafts. Here likewise we learn the methods used in preparing and supplying the train and army with all stores, &c. wanted in their different departments. We are shewn the various uniforms or liveries of the respective bands of soldiers, and the habiliments of war appropriated to the different corps. In short, by duly contemplating the picture, we may form a tolerably good idea of whatever related to the military of those times.

IN order to ascertain the precise time of the siege which the painter made choice of for the minute of the piece, we must recur to history.

THE trenches [k] were begun, and the first battery was opened and erected against Boulogne upon the 19th of July. On the 21st the lower town was taken. On the 22d the TOUR D'ORDRE, called by the English THE OLD MAN, the figure of which is represented in the fore ground of this picture, and which defended the entrance into the port, together with its garrison, surrendered at discretion to our troops. King Henry did not come to the camp before the town till the 26th of that month, and it was not until the 3d of August that the batteries to the east of the town where the King lay began their fire. On the 8th of September, as we learn from the King's letter to the Queen, the bray of the castle was taken, and three other batteries began to play on the castle and town, which, with the three mines that day sprung, did great execution in tearing the largest of the bulwarks.

IN the picture the town and castle, with their respective fortifications, are represented as in a ruinous condition. A large breach is made in the wall fronting towards the north, and the men in the trenches before it are active and busy, as preparing for the assault, under cover of the royal battery, which is playing furiously on that part of the town which adjoined to the breach. The bray appears to be reduced almost to ruins, a breach is made in the wall near the citadel, and great part of the citadel itself broke down, and the cannon and mortars from all the other batteries are playing on those fortifications.

THESE circumstances, as represented in the painting, being therefore compared with the history of the progress of the siege, as it stood on the 8th of September, according to the diary, and the King's letter to the Queen, may be an inducement to fix on that day for the time of the picture now under consideration [l].

[k] Journal of the siege in Rymer's Foedera, before cited.

[l] Hollinshed says, that the town surrendered on the 8th day of September; but the journal says, that it was on Holyrood day, the 14th of September.

DURING

DURING the siege, the Duke de Vendome was hovering about Picardy, with an army of observation, and harraßed the besiegers [m]; the Dauphin also, with a considerable number of forces, frequently attempted to relieve Boulogne, and compel King Henry to raise the siege. It is therefore probable, that the hurry in which the painting represents Sir Anthony Brown, when coming from his camp, was owing to an alarm of that sort, and that his bringing out the royal standard in the manner described, was to serve a double purpose, viz. that of summoning to arms the men in the camp under his particular command, and that of giving notice at the same time to King Henry of the enemy's approach.

THE first compartment on the right hand side of the room represents a very memorable transaction, to wit, that of the attempt made by the French to invade this kingdom in the year 1545, which Monsieur Rapin justly calls the greatest attempt the French had ever made at sea; together with the preparations at Portsmouth, and on the adjacent coast, to oppose and prevent the execution of that formidable design.

IN the autumn of the year 1544, the French King, finding his affairs bear a very unfavourable aspect, and that his towns of Boulogne and Montreuil were on the point of surrendering to the English troops which then besieged them, hastened to conclude a separate treaty with the Emperor, being incessantly urged thereto by the Duchefs d'Estampes, who at that time laboured to obtain for the Duke of Orleans an establishment out of the kingdom of France, whereto she might retire, in case either of her disgrace, or the King's death. This treaty was accordingly signed at Cressley, in the Laonnois, on the 18th of September, four days after the surrender of Boulogne, by which means King

[m] Memoires de Du Bellai, liv. 10.

Henry VIII, deserted by the Emperor, was left alone to secure his new conquests, and carry on the war against France. This treaty furnished Francis the First with a favourable opportunity for endeavouring to wreak his revenge on Henry, on account of his having taken Boulogne, and the ravages committed on the French coasts by the English fleet. He accordingly determined to invade England, and for that purpose [n] assembled his whole fleet, consisting of one hundred and fifty large ships, besides twenty-five galleys, and fifty small vessels and transports, at Havre de Grace, under the command of Monsieur d'Annebaut, admiral of France. This formidable squadron, after having been reviewed by the French King and his whole court with the greatest parade, took a considerable number of troops on board, and set sail for England on the sixth day of July, and on that evening came to an anchor off the point of St. Helen's, in the Isle of Wight. King Henry, who had previously received undoubted information of the design of this great armament, ordered the English forces, under the command of his lieutenant general the Duke of Suffolk, to rendezvous at Portsmouth; near to which, at Spithead, his navy, commanded by the Viscount Lisle, high admiral of England, then lay. He likewise soon after repaired to Portsmouth, and there joined the army. At day-break on the 19th, the French admiral being determined to provoke the English fleet to an engagement, sent in some of the galleys, with orders to fire upon our ships, whilst they were at anchor under shelter of the forts. These orders were accordingly executed by Paulin, Baron de la Garde, who had the conduct of the galleys, and it is the circumstances under which the French and English fleets were at that particular time, that are the principal subject of the painting now to be described.

[n] Memoires de M. du Bellai.

THIS

THIS picture gives us a view of the harbour, town, and fortifications of Portsmouth, of Southsea Castle, Spithead, the Isle of Wight, and part of the adjacent county of Hants, as also of the French and English fleets, and of part of the English camp. The entrance or gate of the town of Portsmouth on the land side is placed so as to face the spectator, and the other three sides appear to be encompassed with a single wall, kerneled at the top, and fortified at the angles by circular forts or bastions, probably those which, as the great luminary of antiquity, Mr. Camden [o], tells us, were begun by King Edward the Fourth, and finished by King Henry the Seventh.

ON the rampart next to the harbour is a flag flying, charged with Barré of four, Or, and Argent. At a small distance from the town, and near to the point, is the English camp, defended on that part of its front which faces towards St. Helen's, by a circular fort, mounted with four guns. All the tents and pavilions are paned, some blue and white, some red and white, and others red and yellow; and the principal of them surmounted by vanes charged with the arms of the respective commanders to whom they severally appertained. The King, mounted on a stately courser, whose headstall, reins, and stirrups, are studded and embossed with gold, is represented as riding from the town of Portsmouth, and just entering into Southsea Castle, in his way to the camp. He wears on his head a black bonnet, ornamented with a white feather, and is dressed in a jacquet of cloth of gold, and a furcoat or gown of brown velvet, with breeches and hose of white silk. His countenance appears serene and sedate. All the features of his face are highly finished, and the portrait hath by good judges been esteemed to be the greatest likeness we now have of that monarch. On his right hand are three henchmen or pages on foot, dressed in

[o] Brit. in Hampshire.

the

the royal uniform, and bearing their bonnets in their hands; and on his left hand are two lacqueys likewise on foot, dressed in different liveries. Behind the King are two persons on horseback; that on the right hand is the Duke of Suffolk, the King's lieutenant in this expedition, mounted on a black horse; he is dressed in a scarlet habit, and hath a black bonnet on his head: his beard is remarkably white, curled, and parted in the middle. The other is Sir Anthony Brown, the King's master of the horse, mounted on a white courser. These are followed by two demi-lancemen, horsed, and compleatly harnessed.

BETWEEN the camp and the fort on the point, is a large band of pikemen in armour; having with them two pair of colours displayed, the one charged with Barré of seven, Argent and Gules, and the other with the cross of St. George. Close to their left flank is a numerous band of gunners. Both of these corps seem to be marching from the main guard to the platform fronting the sea. This platform is interspersed with several persons, some of whom appear to be soldiers, and others merely spectators.

ON the back of the Isle of Wight, off Bembridge Point, and thence stretching along shore to St. Helen's Road, is the numerous French fleet, all under their top-sails. Off that part which is known by the name of *No Man's Land*, are several French gallies; and still further inward are four more of the French gallies firing at the English fleet, which is lying at Spithead. The four last mentioned gallies are undoubtedly placed here, to represent and point out the position of those, which, as we are informed by du Bellai and Florenge, the French admiral had detached from his fleet, under the conduct of the Baron de la Garde, to provoke the English fleet, and bring on a general engagement. Behind the English squadron, on the shore on the Gosport side, are three large circular forts or bastions, each mounted by two tire  
of

of cannon, one over the other, and casemated in such manner as to secure the gunners from all danger. Between the Spit and the entrance into Portsmouth Harbour, the mast heads of a large man of war appear just above water; and near to them are two boats full of men, seemingly in great distress, rowing towards the English fleet, and several dead bodies and parts of rigging are seen floating on the water. This scene is intended to shew the fate of the *Mary Rose*, the second ship in point of size at that time belonging to the English navy, which ship sunk at the very beginning of the engagement between the two fleets, by which accident Sir George Carew, her commander, together with above six hundred men then on board, except about forty, perished in her. The English historians ascribe this accident to her being overladen with guns, her larger ones unbreeched, and her sea-ports open, so that in tacking, the water entered, and she sunk immediately; and Mr. Burchet [p] tells us, that her loss was occasioned by a little sway, which overset her, her ports being made within sixteen inches of the water. The French writers [q] give a very different account, and insist that she was sunk by the terrible fire of their cannon, and that no more than thirty-five of the crew escaped. In this case however, we may with the greater probability rely on what our own countrymen tell us, not only as they were the most likely to know the real fact, but as their account is in great measure confirmed by the Cowdry picture of which I am now speaking. The *Mary Rose* is here represented as just sunk, at a small distance from the tail of the Spit: and the headmost of the French ships is not nearer to her than St. Helen's Point, which is far beyond the reach of their guns; neither are any of

[p] Naval History, p. 340. Sir William Monson, in his Naval Tracts, says the same.

[q] Du Bellai. F. Daniel, Hist. de la Milice de la France. Gallard, Hist. de Francois, I. &c.

those ships represented as firing; a circumstance which our painter, whose accuracy is remarkable, certainly would not have omitted, had the Mary Rose been sunk by the enemy's fire. One of the four gallies before-mentioned is indeed represented as firing her prow gun towards the place where the Mary Rose sunk; but that galley lies at too great a distance from it, and even in case she had been actually within gun-shot, yet the weight of metal which the guns of such gallies usually carried, was not sufficient to have effected such a catastrophe. Another of the French gallies is seen firing at the English Admiral's ship, who returns that fire with her bow-chaces. This ship was the Great Harry, on board of which the High Admiral Viscount Lisle embarked. The royal standard of England is flying at her ensign-staff and jack-staff; and at her main top-mast-head are hoisted the colours of St. George. This ship, the only one with three masts in the whole squadron, hath her quarters and sides, according to the practice of those times, fortified with targets, charged with the cross of St. George, and other heraldical devices. and is here represented as having all her sails set, and bearing down upon the French fleet. Of the rest of the English squadron some are under way, and others weighing their anchors, and their top-sails set. A little to the right of the English fleet are some of those pinnaces which the French called *Rambarges*, one of which is here represented under the stern of a French galley, raking her fore and aft. These pinnaces, which were longer than ordinary, in proportion to their breadth, and much narrower than the gallies, as the French historians acknowledge, vying in swiftness with their gallies, and being well worked with oars and sails by our English sailors, bore down upon the French gallies with such impetuosity, and galled their sterns in such manner with their guns, the gallies having no  
can-

cannon on their poops, that the French apprehended nothing less than their total destruction.

As the principal ships in this picture are represented with port-holes for their guns, it may not be improper to observe, that, at the time of this engagement, that practice was not of a long standing, the making of such embrasures in the sides of ships for putting through the muzzles of their cannon being brought into use so late as the beginning of the sixteenth century. Previous to that time, they placed only a few cannon upon the deck of such ships as carried any, and upon the prow or poop, as is yet done in galleasses, and upon the prow of gallies [r].

THE subject of the before-described painting, so far as it is therein represented, is evidently handled with the greatest attention to truth; all is regular, circumstantial, and intelligible, nothing misrepresented, disguised, or confused. The further transactions of the two fleets must be gathered from the historians; and they agree, that the French navy, galled by the English pinnaces, and unable to draw our fleet into the main, twice landed some forces on the Isle of Wight, and on the coast of Sussex, without any success; and having, during the expedition, suffered a very considerable loss, retired, and stretching over to their own coast, never attempted to approach England again.

THE second compartment, as before observed, contains a bird's eye view of the procession of King Edward the Sixth, from the Tower of London, on the day before that of his coronation. The procession is exhibited as coming out of the Tower of London, going along Eastcheap and Gracechurch-street, thence down

[r] The earliest representation of ships of war having port-holes for their guns, which I have hitherto met with, is in a very remarkable picture preserved at Cowdry, of the landing of the Emperor Charles V. at Dover, in the year 1520, under the convoy of the English fleet, commanded by the Earl of Southampton.

Cornhill, and so through Cheapside, which is in the center of the piece, and then continuing as far as the Temple.

OUR picture represents it in the following order.—After an undistinguished cavalcade, which are passing the conduit in Fleet-street, follow six bishops in their habits on horseback, riding three and three;—six ecclesiasticks, being the King's chaplains, wearing their bonnets, and riding three and three;—the archbishop of Canterbury's cross-bearer, bare-headed, and mounted on a bay horse, carrying the archiepiscopal cross;—the archbishop of Canterbury, in a black gown, mounted on a bay horse, on which is a foot-cloth of black velvet, with headstall and reins of the same, studded with gold, on his right hand the Emperor's ambassador mounted likewise on a bay horse;—Garter King at arms, and the Lord Mayor of London, bearing the mace;—the Lord Protector, bare-headed, dressed in a gown of cloth of gold, and riding on a black horse, sumptuously caparisoned;—the King in a gown of cloth of gold, wearing his hat and feather, mounted on a stately courser, richly caparisoned, and under a canopy of cloth of gold, supported by staves of gold, carried by as many knights on horseback;—on the King's right hand five henchmen on foot, bare-headed, dressed in doublets of scarlet, yellow surcoats, and red stockings;—Sir Anthony Brown, master of the horse, mounted, and leading a horse of state, richly trapped;—a person in a long black cloak, with a black bonnet on his head, and mounted on a black horse;—yeomen of the guard and henchmen;—four horsemen in black, riding two and two;—and then a great number of persons on foot, who close the procession.

IN this piece the King appears as just arrived at the great conduit in Cheapside, whereon are placed a number of emblematic statues, the whole being richly ornamented with many elegant devices. The balconies and windows of all the houses on the left hand

hand side of the street are filled with ladies, and, together with the walls from the very roofs downwards, appear to be covered with rich tapestry, cloth of gold, carpets, arras, and historical paintings, one whereof is evidently a copy from Raphael's famous picture of St. George on horseback, a print whereof is engraven by Vosterman; whilst the shop windows are set out with cups, vases, creuses, beakers, and other elegant pieces of goldsmiths work. The master of each house, in his best apparel, is standing at his shop door, and saluting the King. On the opposite side of the street the several crafts or companies, dressed in their livery gowns, with the master of each at its head, form a line from the entrance of the Poultry to the west end of Cheapside, where the aldermen are standing. Over the archway of Ludgate is a band of music, and sundry persons, representing by their dresses emblematical figures. Beyond Cheapside is a beautiful view of St. Paul's church, its chapter house, &c. and a triumphal arch. From Ludgate-hill to the Temple, which terminates the piece, the space is very open, having only two triumphal arches, and a few houses interspersed here and there. The back ground presents a view of London bridge, the church of St. Mary Overies, the bishop of Winchester's palace, the stews, and bankside.

THESE paintings have generally been ascribed to Hans Holbein; but they certainly are not the work of that master; neither the landkip, drawing, or colouring, are like his; and, upon the whole, they are somewhat inferior to any pictures now known to be the product of his pencil.

THE common opinion that they were painted by Holbein, might probably arise from his having resided some time at Cowdry, where he was entertained by Sir Anthony Brown, and painted several excellent portraits, as also many of those fine heads which are now in the withdrawing-room on the ground floor next to the garden.

THE

THE reign of King Henry the Eighth, as I mentioned in a former Memoir, furnished us with several other painters, the names of many of whom are remembered in the Anecdotes of Painting in England; as Anthony Toto, Luca Penne, Johannes Corvus, Jerome de Trevisi, Jenet, Theodore Bernardi, Hornebrand, or Horrebout, Nicholas Lyfard, Wright, Cornelli, &c. And it is most likely, that the paintings now under consideration were the work of one of these masters, who probably might have received some instructions in regard thereto from Holbein.

ABOUT the year 1519 one Theodore Bernardi painted in the south transept of Chichester cathedral the pictures of the Kings of England, and bishops of that see, and two historical pieces relative to the church, and afterwards settled with his family in that part of Suffex. We are likewise told, that Jerome de Trevisi, who was an engineer as well as a painter, attended King Henry the Eighth to the siege of Boulogne, in the former quality, and was there slain, and that some sketches of that and other sieges, drawn by his hand, are preserved in a book in the Cotton Library. May we not then reasonably conjecture, that the several paintings on the walls of the great dining parlour at Cowdry were painted either by this Bernardi, or by one of his pupils; and that, for the painter's more accurate description of the siege of Bologne, he had possessed himself of some of those drawings, which at the time of the siege had been made by Trevisi.

COWDRY is situated so near to Chichester, which was the residence of Bernardi, that Sir Anthony Brown, by whose orders these pictures were undoubtedly painted, may reasonably be supposed to have seen his performances in the cathedral of that city, and to have been otherwise informed of his abilities as an history painter. With equal probability we may suggest, that Sir Anthony Brown, who attended the King in his expedition against Boulogne, was acquainted

quainted with Jerome de Trevisi, and had procured some, if not all the drawings which he had made of the siege of that place, and of the English encampments, in order that those circumstances might with the greater accuracy be represented in the pictures with which he intended to adorn his favourite Cowdry. Whoever was the painter, all further enquiry about him is unnecessary.

It is very justly remarked by the ingenious author of *Anecdotes of Painting in England*, that the histories, habits, and customs, of the times, represented in the paintings at Cowdry, make the room that contains them a singular curiosity; but when he proceeds to say, that they are its only merit, and that there is nothing good either in the designs, disposition, or colouring, I must dissent from him in that opinion.

In those history pieces which are in great measure the product of imagination, the subject may be treated, and the story told, in whatever manner the fertile genius of the master may suggest. Allegorical and emblematical figures may be introduced, and their form, attitude, dress, and grouping, may be conformable to the painter's sole will and pleasure; his landscapes, buildings, and embellishments, may be of his own formation; and the design, disposition, and colouring of the whole, may be such as he shall think best adapted to produce a good effect, and to form that, which, according to the rules of his art, may justly be pronounced a beautiful and masterly picture; but when an exact representation of some instructive and remarkable transaction that happened within the knowledge of the painter, together with all its attendant circumstances, is intended to be recorded by his pencil, in order to preserve and hand down to posterity a just and compleat idea of the real fact exactly as it happened; the case is different; and he is in every respect confined to the faithful and minute observance of truth, accuracy, and exactness, and that without the  
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least addition, diminution, or variation. It is upon such plan that his design must necessarily be formed. His landkip is to be the real face of the country whereon the business he is representing was transacted; and the buildings such, and such only, as then stood thereon. The disposition of those buildings, as well as of his figures, and all other things subservient to the story, must be such as in fact they actually were. The form and colours of his habits are to be such as the persons represented really wore at the time, and the colouring of every object in the piece must be that which really distinguished it, and belonged thereto. Under these circumstances the paintings in the dining parlour at Cowdry were evidently formed. Whoever will be at the pains of comparing them with the account and descriptions given of the transactions they represent, by the contemporary historians, and with the appearance of the country and buildings these pictures exhibit, will find, that the painter's pencil hath throughout the whole been guided by that strict conformity to truth and fact, which will more than sufficiently atone for any other defects in the requisites for producing a beautiful painting.



